

FOLK DANCERS NOOK



CIURLIONIS ENSEMBLE

This popular group which received nation-wide renown, is composed of the best talent among the refugee Lithuanians in various DP camps of Western Germany and Austria. They won acclaim from many high officials, American, British and French, who were enchanted with its presentations. It is hoped that this excellent group of 45 people may tour the United States.

The folk dance instructress is Marija Baronas, formerly with the Physical Education Department of the Lithuanian Government. It is said by those who have

witnessed the performances of the dance group, that "Oželis" a vigorous dance for men only imitating the antics of goats, somewhat resembling the Swedish "Ox Dansen", is highly entertaining. Blezdingelė (The Swallow) is also well received, as it is when given in the United States. The choir director is Mr. Mikulskis. Mrs. Mikulskis instructs the octet of "Kankles" players. The Kankle is an ancient Lithuanian stringed instrument, similar to a horizontal harp, shown on the laps of the girls in the picture.



AUDEJĖLĖ

(The Weaving Lass)

LITHUANIAN

V. F. Beliajus

Many nations have weaving dances. Perhaps the best known is the Swedish Weave of Vadmal. Tho the Lithuanians are considered the world's best hand weavers, their weaving dance is not as colorful as the Swedish. This dance was meant for performance by young girls only (a childrens dance), but two lines, — one of boys, one of girls — may perform it.

Formation: Two lines as in a Virginia Reel, Four or five in each line.

Figure I. Ten walks (or five polka steps) starting with R. foot, forward (5 measures), bow (1 measure). Ten walks (or five polka steps) backwards (5 measures),

NEW BOOKS. BY V. F. BELIAJUS

The Co-operative Recreation Service of Delaware, Ohio, the noted folk lorist Lynn Rohrbough in charge, engaged V. F. Beliajus, ye editor of VILTIS, to write a booklet of folk dances, MERRILY WE DANCE, for this organization of nation-wide membership. The booklet will contain descriptions, brief histories and music of 11 dances; the music was arranged by Burton Lawrence. It will contain the following dances: The Kashubian Waltz (Polish); Kalvelis, the Women's Mikita, Greiz and Kojak-Koja (Lithuanian); Der Karrerod (to the tune "Khasan-Kalah Mazal Tov") and Patch Tantz (Jewish); Horra, Khevrayah, Pa'am Akhat and the Debka (Palestinian).

Another book, THE DANCE OF LIETUVA (LITHUANIA) will be published next spring by Clayton F. Summy. It will be a very complete and exhaustive collection of Lithuanian singing game dances and folk dances

stamp once with right foot (1 measure). Music A and repeat.

Figure II. First boy and last girl change places diagonally with eight sliding steps (4 measures); now other two corners change places diagonally with eight sliding steps (4 measures. Music B repeated).

Figure III. Both lines join both hands with partner and sway joined hands first to boy's right, then to left, one sway for each measure. (12 measures to music A).

Figure IV. All tsand so that right shoulders are toward partners. Seven sliding steps passing partners face to face (3 and ½ measures) and a stamp on last beat. Reverse, returning to original places (4 measures. Music B. repeated).

Figure V. Repeat figure I.

Exit: Partners join inside hands and skip off (or polka off) (Music B).

with many pictures from Lithuania, descriptions of Lithuanian costumes, short historic sketches, maps and valuable data. The book would have been printed this winter, but many new dances are being obtained from recent refugees from Lithuania; this delays publication. A most attractive cover design was drawn by our noted VILTITE artist Emil Carl Zunker. Special articles written by Sarah Gertrude Knott, National Folk Festival founder and director, and by Prof. Kazys Pakštas will be included.



Folk Dance Books by V. F. Beliajus

Dance And Be Merry, Vol. I	\$1.50
Dance And Be Merry, Vol. II	\$2.00

SQUARE DANCE DEMONSTRATION

The program at the University of Chicago Fieldhouse on Friday, November 8, presented by Dr. Lloyd Shaw and his Cheyenne Mountain Dancers was far more comprehensive than the title of this article suggests. The twenty dancers, half of them boys, are students of the Cheyenne Mountain High School of Colorado Springs. Their youth and vivacity are strikingly exhibited in an abandon that may well be the envy of every one in the audience, but it is an abandon that is at all times controlled by an enthusiasm for dancing for its own sake. Dr. Shaw's claim that the performers were the ones having the really good time was more than evident.

The program was made up of five sequences of dances:

I. Early American dances: a waltz entrance; Lancers of five separate sections; Alsatian Polka; Mazurka; Varsouvianna with variations; and Singing Quadrille, also of five sections.

II. Dick Tremain and Shirley Mae Pruym demonstrated the very early waltz, the polka, and finally the Viennese waltz with charming variations.

III. Mexican and southwest American dances were represented by the entire group in Mexican costumes by Jesusita, a Mexican Quadrille, El Chote, a Mexican version of the Varsouvianna, and for extreme and most effective contrast the ancient religious dance called Matlanchines.

IV. Charles Gillian and Jean Mathison, both of whom have a grace of physical motion and a sense of rhythm encountered rarely except in professional dancers and in those born with a natural flare for dancing — and these two seem to be of this group — glided thru old time rounds: Glow Worm, Gavotte, Bolero, Skater's Waltz, Merry Widow Waltz, and the Three-step.

V. These modern cowboy dances performed by the entire group included the Quadrille of cowboy square dance figures, Cowboy Schottische comprising some of the figures of the Rheinlander, the Texas Schottische whose last figure in particular has a cowboy flavor, Kentucky Running set or Appalachian Dance, Soldier's Joy circle dance, the three-four Spanish circle dance, two versions of Pop Goes the Weasel (and the cowboy version was hilarious if somewhat strenuous), Veleta Waltz made up of variations on the original dance that Dr. Shaw discovered in Chicago some years back and performed on this occasion as both a round dance and a circle (progressive) dance, and a final Ho Down or Cowboy Medley squares.

The dancers have acquired what might be termed a large vocabulary of dance steps and figures; when these are combined into dance phrases and complete forms, they add up to a considerable repertoire of dance. The evening clothes of the boys in the first group of dance and the hoop skirts of the girls gave a piquant effect because of the extreme youth of the performers. The Mexican costumes of the Mexican numbers were colorful; a touch of naturalism was added when most of the boys discarded their huaraches.

The entertainment value of the group's program might be increased if Dr. Shaw would reduce his razzing of dancers who make errors or have lapses of memory to a minimum, if he would take care that his exuberance does not lead to acts which appear a bit on the violent side to the audience, and if he would completely eliminate all of his comments when those dances which require no calling or specific explanations are going on. This last suggestion is not to say that Dr. Shaw should omit his brief accounts of the history of some of the dances, nor his explanation of square, line, circle and round dances;

for these, in their right place — that is, between dances — are informative and appropriate; they increase substantially the enjoyment of the program. — B. L.

L'AFFAIRS LITHUANIEN

A colony of over 100,000 Lithuanians will naturally have in its midst various organizations. Each week-end sees nearly a dozen Lithuanian event of varying degrees of importance and magnitude. No nation is free of Communists and Quislings, and the Lithuanians have their share too. Among the million Lithuanians in the U. S., the Commies produce daily, weekly and monthly papers. In Chicago it is VILNIS (The Surge); don't confuse it with VILTIS (Hope) or VYTIS (The Knight).

The Commies held a conference during Oct. 20-27 inclusive. Delegates from U. S. and Canada arrived. Morning sessions were allotted to discussions, evenings to artistic presentations. The day sessions were a failure; attendance was meager, mostly a few dozen people, tho for one session there were eighty. Meetings were scheduled for 9:30 A. M. but seldom delegates showed up before 11:30.

Their evening festivals were very successful. The Lithuanian Auditorium was packed throughout the week with capacity audiences and artists from all over the country. In contrast with their day conclaves, the evening affairs were very Lithuanian, even more so than those sponsored by the pro-Lithuanian groups. They sang the Lithuanian anthem and "Kur Bėga Šešupė" Where the Sheshupe Flows — a patriotic song by Father Maironis) both of which are prohibited in Russian-dominated Lithuania, and even such nostalgic songs as "Kur Bakužė Samanota" (such hypocrisy!). In general, there were far more Lithuanian folk songs, or songs by Lithuanian composers, heard at these evening sessions, than, as mentioned before, in the pro-Lithuanian affairs which of late seem to prefer either English songs or translations of non-Lithuanian composers. The Lithuanian national costume was very much in evidence. A play based on the life of the priest "Father Vaizgantas" was given. All in all it was very Lithuanian, and the people who attended the evening sessions enjoyed them and left with a most erroneous impression: "They are called Bolsheviks, traitors, but they are more purely Lithuanian than other groups". Poor people, little do they realize that this very strategy is a means of duping the multitudes. It was employed by Hitler; it is still used by the Communists.

They also sponsored a fine arts and handicraft exhibit in the two lower halls of the Auditorium. Some very good talent was on display, although a sanctum-sanctorum was set aside for V. Bullis' oil paintings of such great and low priests of Communism and Russia as Stalin, Lenin, Luxemburg, Marks and others.

Portraits by Mrs. Lucy Rauduve were very good. Other very good and promising displays were those of Albin Kayrukstis from Moanak, Conn., water colors; of Anthony Waisnoras from Cleveland, landscapes; of John Gresh from Bridgeport, Conn., oils, cartoons and photographs; of John Dagesi, Worcester, Mass., portraits (his Lithuanian scene was a misnomer for the costumes were Polish and Kozak). Robert Feiferis, from Brooklyn, was prolific; oils by Natalie Dausiukynas from Brooklyn weren't bad; Phyllis Rasins, a Chicagoan was perhaps the best. She had individuality and daintiness. Her Chinese water color was enchanting. A tempora by Florence Krakaitis from Detroit was also quite lovely. Additional good artists represented were Evelyn Smith from Westwood, Mass., commercial drawings; Irene Galinskis, Lydia Malinauskas, Mrs. Marilyn Maynard, and Rose Narusevicz from Detroit; Anne Radville, Mr. A. Barauskas and John Bagdonas from Chicago; and Gertrude Bataitis from